

U.S. — \$3.95

COMMON SENSE SELF-DEFENSE

By Vince Tamura and Gene Shelton

What would you do if you were forced to defend yourself from a dangerous assault in the street? This informative volume contains nearly 300 step-by-step illustrations of self-defense counters for the most common street attack situations. Co-authors Vince Tamura, an instructor with 38 years of experience, and Gene Shelton, a student of judo and professional journalist, combine elements of judo, karate and ju-jitsu to provide the reader with an effective, common sense arsenal of basic techniques.

LITERARY LINKS TO THE ORIENT

WHITE CRANE GUNG-FU, The Chinese Art of Self-Defense: This legendary system's Taoist origins, ancient traditions and profound philosophy are revealed for the first time in English by Michael P. Staples.

THE CHERRY BLOSSOM SQUADRONS—BORN TO DIE: The poignant and painful story of Japan's Kamikaze suicide tactics during the last months of World War II is retold by those who remained behind. With an historical introduction by Andrew Adams.

SEISAN KATA: The first substantial work to introduce the Isshinryu system and the Seisan kata, the first of three forms needed for advancement to green belt. By Steve Armstrong.

PALGUE 1 2 3: This informative volume by Kim Pyung Soo, designed primarily for the beginner, outlines and illustrates the first three forms of eight Tae Kwon Do Palgue Hyungs.

FDOT THRDWS: Karate, Judo and Self-Defense: Former national judo champion and karate black belt Hayward Nishioka explores three major areas—sweeps, reaps and wheels. A unique guide for martial artists.

WING CHUN KUNG-FU: Wing Chun expert James Yimm Lee explains and illustrates the unique theories and techniques behind this thrilling martial art in the first book of its kind.

GDJU-RYU KARATE: Gosei Yamaguchi details the basics of one of the most popular styles of Japanese karate. Containing more than 400 diagrams and photographs, this landmark volume introduces the concepts of the "hard-soft" system and shows how to put them into practice.

CHINESE WEAPONS: A rare, English-language guide to the weapons used during forty centuries of unimaginable Chinese bloodshed and slaughter. By E. T. C. Werner.

CHOY LAY FUT KUNG-FU, Chinese Art of Self-Defense: An illustrated guide to one of the oldest and most ingenious self-defense systems ever devised—from the renowned horse stances to applied attack and defense techniques. By Leo T. Fong.

20TH CENTURY WARRIORS: The lives and legacies of the legendary figures who shaped the martial arts for our time. Thirty-six of the most memorable of BLACK BELT MAGAZINE and KARATE ILLUSTRATED's highly-regarded personality features.

NUNCHAKU, Karate Weapon of Self-Defense: Fifth-dan Fumio Demura's complete introduction to the ancient kobudo art of the nunchaku—from basic stances and grips to advanced strikes, counters and applied self-defense techniques.

SHITD-RYU KARATE: The first English-language book to illustrate the hand, kicking and blocking techniques of this major karate system. By 5th-dan Fumio Demura.

SIL LUM KUNG-FU, The Chinese Art of Self-Defense: The secrets of Lin Wan Kune—the continuous and returning fist—revealed for the first time by Leo T. Fong.

TAE KWON DO: In a series of five books, 7th-dan Jhoon Rhee illustrates the hyungs which must be mastered in this Korean style of karate in order to obtain a black belt ranking.

CHON-JI: Directed toward the white belt's advancement

TAN-GUN and TO-SAN: Directed toward the gold belt

WON-HYO and YUL-KOK: Directed toward the green belt

CHUNG-GUN and TOI-GYE: Directed toward the blue belt

HWA-RANG and CHUNG-MU: Directed toward the brown belt

NINJA, The Invisible Assassins: Andrew Adams' fascinating account of the masked masters of espionage who mysteriously grasped medieval Japan with their terrifying art.

HUNG GAR KUNG-FU: Unlocking centuries of secrecy surrounding a most impressive martial art, Bucksam Kong and Eugene H. Ito provide a thorough investigation of hung gar, from historical background to sparring techniques.

OHARA  PUBLICATIONS, INCORPORATED

5650 WEST WASHINGTON BOULEVARD • LOS ANGELES, CALIFORNIA 90016

COMMON SENSE SELF-DEFENSE

by VINCE TAMURA and GENE SHELTON

DEDICATION

To Yuri and Barbara, two extraordinary women whose understanding and encouragement mean so much to us, and who have given us families any husband would be proud of.



common sense SELF-DEFENSE

by
Vince Tamura and Gene Shelton

© Ohara Publications, Incorporated 1974

All rights reserved

Printed in the United States of America

Library of Congress Catalog Card Number: 74-75227

Second Printing 1974

OHARA  PUBLICATIONS, INCORPORATED
LOS ANGELES, CALIFORNIA

ACKNOWLEDGEMENT

We wish to express our appreciation to Professor Masato Tamura, brother, sensei and friend, whose teachings made this book possible and who has given so much of himself to judo. We further express our appreciation to our photographer, David Tamura.

CONTENTS

ABOUT THE AUTHORS	8
SELF-DEFENSE: ITS PURPOSE	11
KODOKAN JUDO: A BRIEF HISTORY	13
THE BODY: NATURE'S ARSENAL	18
FALLING IS AN ART	23
THE FIVE BASIC THROWS OF JUDO	36
WRIST-LOCK TECHNIQUES	48
DEFENSE AGAINST GRABS AND SHOVS	54
DEFENSE AGAINST THE BEAR HUG AND STRANGLING ATTACKS	72
DEFENSE AGAINST PUNCHING ATTACKS	88
DEFENSE AGAINST CLUB ATTACKS	96
DEFENSE AGAINST KNIFE ATTACKS	106
DEFENSE AGAINST GUN ATTACKS	122
DEFENSE AGAINST KICKING ATTACKS	136
PRONE CLOSE-QUARTER DEFENSES	143
SUMMARY	150



VINCE TAMURA



GENE SHELTON

ABOUT THE AUTHORS

Vince Tamura, one of the most respected men in judo in the United States, has devoted his life to the study and teaching of judo and self-defense techniques. At 43, he holds the rank of sixth degree black belt (6th dan), and is the owner and operator of Tamura Judo Institute in Dallas, Texas.

Vince Tamura was born in Fife, Washington, one of eleven children. It was there, in a Japanese-American community, that he first became interested in judo. At age five, he stepped onto a judo mat for the first time.

After residing approximately twelve years in the Pacific Northwest, he moved to Chicago where he studied advanced judo and self-defense under the tutelage of his brother, Masato Tamura. With Mas' encouragement, Vince began to enter major judo tournaments. He won the U.S. National Championship in 1954, 1956 and 1959. In 1956, Vince represented the United States at the World Judo Championships in Tokyo, Japan. In 1964, again in Tokyo, he served as a referee and judge at the first officially-recognized judo competition of the Olympics.

At the age of 15, Mr. Tamura was already teaching judo. Before his graduation from high school he had attained the rank of third degree black belt, a feat almost unheard of in judo circles.

Following graduation from high school, Vince entered the

Army and served with the Combat Engineers of the First Cavalry Division during the Korean War, during which he taught self-defense and saw front-line duty as a rifleman.

When his division was relieved, he was transferred to Japan for six months before rotation back to the States. During those six months he was able to visit and study at the Kodokan, the world's most renowned judo facility.

After his discharge from the Army, he returned to Chicago and attended business college there. He moved to Dallas in 1960, opening the Tamura Judo Institute. Literally hundreds of Texans have studied judo and self-defense at his school, and Tamura-trained judoka (judo players) have earned many championships and trophies in state, regional and national meets.

Vince currently serves as a member of the USJF (United States Judo Federation) National Board of Governors and the National Board of Examiners, two of judo's most important administrative bodies. He also is chairman of the Board of Examiners of the Texas Judo Black Belt Association, and as a nationally certified referee, he has officiated at junior and high school national championship tournaments and the Senior AAU (Amateur Athletic Union) National Championships.

With his brother, Masato (7th dan and one of America's most

revered judo teachers), he helped devise many of the self-defense techniques now used by the United States armed services and numerous law enforcement agencies.

Mas Tamura was personally instrumental in changing the armed forces' concept of self-defense. In 1943, the 143-pound Mas was matched against 216-pound Karl Pojello, an internationally-known wrestler, in a special bout before high-ranking military men. The match was to test the merits of judo in hand-to-hand combat.

Using the knowledge gained from years of study with noted judo masters, and with a few moves of his own design, Mas Tamura left the wrestler unconscious on the mat in just eighty seconds. The military leaders were impressed. Within a short time after the exhibition, judo and related self-defense procedures were being taught in the various branches of the armed forces.

In 1969, Mas was elected to *Black Belt Magazine's Hall of Fame*. It was Mas who provided most of Vince Tamura's early training, and who devised a great number of the techniques included in this book.

Gene Shelton, co-author of this book, is a writer and photojournalist with more than ten years experience in major newspaper and magazine work, covering beats ranging from police to medicine and science. He is also a former staff writer for the Amarillo Daily News, Globe-Times and the Dallas Times Herald.

A student at the Tamura Judo Institute, Shelton holds the rank of brown belt. He is a native Texan and grew up on a ranch in the Panhandle. He moved from Amarillo to Dallas in 1968.

Shelton became interested in judo as a sport and an art in 1970, recognizing its value as a physical conditioning program. His experience as a staff writer on newspapers led him to see the value of a knowledge of self-defense techniques.

In this book the authors have attempted to present those techniques which should best serve the reader with no prior knowledge of the martial arts. The techniques are based on jujitsu. They are neither exotic nor complicated. They are, with proper training and practice, effective.

SELF-DEFENSE: ITS PURPOSE

A casual study of any metropolitan daily newspaper should prove the necessity of a person's knowing basic self-defense techniques. Robbery, rape, mugging and other forms of crime are now so commonplace that only the most spectacular make headlines. Many small incidents are neither reported to police nor chronicled by the daily press.

Like automobile accidents, assault does not always happen to the other guy. Anyone in our metropolitan society today faces the possibility of attack at potentially any time.

The attack could come from a professional thief, a seemingly harmless drunk, or even the burly second cousin who "playfully" decides to manhandle you, his favorite relative. Playful or not, it hurts.

The purpose of this book is to show, by description and illustration, techniques which may be used to break away from a confrontation, to discourage an aggressor or, if necessary, injure someone who is posing a threat to your safety.

It is not, nor was it ever intended to be, a short course on maiming and mayhem. A book is not going to turn you into a lethal fighting machine. You will not be able to read this book through quite casually, then single-handedly thwart a bank robbery. Leave the big jobs to the professionals, the police.

Study and diligent practice of these tactics could, however, someday save you from assault and possible injury. Knowledge of

good, if basic, self-defense techniques can in itself keep you out of trouble on occasion. The self-confidence which comes from knowing you can cope with a given situation is often enough to prevent that situation from developing. Most trouble-makers can sense the absence of fear in a potential victim and most have no desire to start trouble with someone who is calm, confident and unafraid. Fear is the primary weapon of the bully.

The foremost rule of self-defense is as follows: if you have reason to believe there may be trouble in a certain place, do not go there. Avoid exposing yourself to potentially dangerous situations. Should such an incident develop anyway, first try to talk your way out of it. If a confrontation can be avoided with words, use them.

And one more word of caution. When you are trying to talk your way out of a confrontation, never warn your adversary that you know judo. Such a statement would serve only two purposes. It would be interpreted as a challenge; and it would take away your most valuable ally, the element of surprise in countering an attack.

The tactics described herein combine the techniques of striking an opponent, using his weight to your advantage to throw him, or application of leverage to cause pain or immobilization.

The most important keys to successful self-defense are speed of execution and surprise. Speed comes from practice, practice and more practice. Surprise comes from maintaining your composure when facing a trouble-maker. Throughout its long history, judo has sought to bring to its students total composure and self-confidence. You must stay relaxed until you begin a technique.

KODOKAN JUDO: A BRIEF HISTORY

Kodokan judo as practiced today is based on the ancient martial art of jujitsu (or jujutsu) which originated centuries ago in Japan. The exact origins of jujitsu are largely unknown. Early histories, from the first century A.D., refer to contests in which the principles of sumo wrestling and jujitsu may have appeared.

It is generally conceded that jujitsu developed as a secret form of fighting, carefully taught from generation to generation without having been recorded in writing. For centuries the rigid caste system of Japan forbade the wearing of swords as sidearms by the commoner. The commoner probably developed the system of bare-hand combat in order to protect himself.

Most authorities on the ancient Japanese martial arts conclude that the caste system, along with other factors not mentioned here for reasons of brevity, led to the growth and refinement of jujitsu as a form in the latter sixteenth century and early seventeenth century. As the martial art became more well-known, different jujitsu schools opened their doors. Each had a different approach to the art.

Then, in the late 1860s and 1870s, the art almost became extinct. At that time, a combination of two factors caused interest in the martial arts to reach a centuries-old low. In 1868, the feudal system under which Japan had operated for hundreds of years collapsed and Imperial rule was restored. Cultures and institutions of ancient Japan were abandoned as the nation embraced its new cultures.

In 1871, the Decree Abolishing the Wearing of Swords was issued. The ordinance prohibited the Samurai from carrying the traditional long and short swords, and it was almost the beginning of the end of the Japanese martial arts. Jujitsu schools closed their doors by the dozens.

In the late 1800s, a student of the Tokyo Imperial University named Jigoro Kano became interested in hand-to-hand fighting techniques. His interest was stirred because he was a man of slight stature and tired of being bullied by larger and more aggressive types. Yet at this period of history, jujitsu was at its low point as a form in Japan and Jigoro Kano had a considerable amount of trouble in finding an instructor of adequate talent.

After a long search he located Teinosuke Yagi, who taught him the fundamentals of the art. Later Kano studied under Hachinosuke Fukuda and Masamoto Iso, each of whom had operated a jujitsu school. Taking the best of what he had learned, Kano, at age 23, opened his own school. He called the sport *judo*.

Thus Jigoro Kano became the founder of judo as it is known today. He opened the Kodokan dojo (school) in 1882 with a total of nine students in a twelve-by-eighteen foot room. The Kodokan has now grown to include millions of students in dojo all over the world. The original school has expanded to more than ten thousand square feet of training area.

At the time Kano was advancing the physical techniques of jujitsu to its high level of Kodokan judo, he introduced the mental aspect of the art. To fully explain the mental facets of judo would require volumes, along with extensive explanations of oriental philosophy and spiritual ideas.

Very briefly, the term judo may be interpreted as a combination of spiritual and physical conditioning, so that mind and body operate as one. Kodokan judo has been popularly referred to as *The Gentle Art* or *The Art of Giving Way*.

CAUTION: THE GENTLE ART CAN BE HAZARDOUS

Judo, the gentle art, is not so gentle in the hands of the careless novice. Learning these self-defense tactics takes time, practice and a generous measure of common sense.

The best way to learn self-defense is by taking instruction from a professional. Such self-defense courses generally are not expensive. You gain the added advantage of having a professional

on hand to explain the techniques and correct faulty procedures. Studying with a professional might also lead you into embracing judo as a sport, a form of exercise and weight control, and possibly into competition in matches or tournaments.

Yet, not every city has a judo school. Not everyone can afford the fees involved. For those unable to attend classes, this book will provide a basic introduction to adequate self-defense techniques. You should learn these tactics by working with a partner. Your partner can be a relative or friend, but he should be someone who also wants to learn self-defense. This will permit both of you to take turns learning the techniques.

In learning and practicing these techniques, be very careful never to injure your practice partner. Stop short of throwing him to the floor. When using joint locks apply them very carefully. It takes only a few pounds of pressure to fracture an elbow or wrist. When your partner signals that he is feeling pain, release him immediately. Pull your punches and kicks short of contact.

Here the question always arises, "If I pull my punches in practice, how do I know I won't pull them when I'm attacked?" The answer to the question is a complicated one since it involves both psychology and physiology. Under stress, the human mind and body react much differently than under normal conditions. The body receives a massive jolt of adrenalin in preparation for combat. The brain instantly recognizes the difference between a friendly practice partner and a threat.

In short, don't worry about it. Your mind and body will take care of you. You will not inadvertently pull a punch or kick in the act of defending a genuine attack. Your blows will have enough power behind them to get the job done. So concentrate on control in practice. The emergencies will take care of themselves.

In practice, however, always remember that these self-defense tactics are dangerous. Handle them as you would a loaded gun. And if you should need further warning, remember, if you hurt your partner during a technique, he might not be able to continue to practice. And even if he is not seriously hurt, he is not likely to forget your carelessness and that his turn arrives next.

The key to learning self-defense is the same as the key to learning any other sport. Practice. And proceed slowly. Do not try to learn too much at one time. Study the techniques individually. At first go through each tactic slowly, checking your execution at

each point in the technique. Most students find it helpful to count the steps in each technique aloud as they perform them.

The purpose of repetition is to train your muscles to react automatically, without having to stop and think. Your brain is a computer and your body a machine operated by the computer. If the computer is properly programmed, it will know what to do. The brain operates faster than you can consciously think. It will guide your body through a technique much faster than you can consciously think your way through it.

When learning these tactics, repeat each one many times. Repeat it until you are bored with it. Then do it twenty-five more times. Go back to the same technique the next day and practice it again before going on to a new technique. Remember that it is much better to know a few techniques well, to be able to do them smoothly and with power, than to know a little about a number of techniques.

Build your speed of execution up gradually. Learning self-defense properly requires a lot of self-discipline. As you practice a tactic over and over, you will find that your speed is improving, your movements becoming smoother. Your timing will also improve. When you reach the point where you find yourself performing a technique automatically and without conscious thought, you may be satisfied that you have learned it adequately. Even then you must go back to it frequently for practice and review.

If all this sounds like a lot of hard work, it is. There is no simple arm-chair method by which you can learn hand-to-hand combat, any more than there is a simple method by which you learn to be a linebacker for a professional football team.

Once you have mastered the basic movements, use a learning technique employed by many professional athletes. Mental practice, the visualizing of what could happen and what could be done about it, is one of the most underrated of all methods of polishing technique. In mental practice, visualize yourself being attacked; by a fist, a knife, or a gun, and rehearse in your mind the moves which you would use to subdue the attacker. Vary the angle of attack, the type of weapon, and the size of the attacker. Figure out which techniques you would employ against each attack. Eventually you will cover most of the possibilities, and you will have rehearsed your responses. Then when a situation does

develop, you will be able to react instinctively. Actual execution of the technique will be automatic, if you have trained well.

You can use mental practice while riding in a car or bus, sitting at a fishing hole or lounging by the side of the swimming pool, any time you have a few minutes which are not needed for other mental work.

Before starting actual practice of a self-defense technique, take a few minutes to warm up. Exercise lightly until your body is flexible and relaxed. Sit-ups, push-ups, knee bends, or any other exercises remembered from school or military training are fine. Just be sure you do enough of them to be relaxed and flexible. This could save you from a muscle strain. It also will help you to control your movements and reduce the possibility of injury to your partner.

The human body is well equipped to care for itself in dangerous situations. It is controlled by the fastest, most competent computer known, one with a tremendous storage capacity and almost instantaneous access to stored facts. The brain directs the body's movements, either consciously or subconsciously. And the body boasts some fine short-range weapons. You need only to learn what they are and how to use them.

THE BODY: NATURE'S ARSENAL

In hand-to-hand combat the human body is equipped with a built-in set of bludgeons and levers. The entire body, when well-trained, is a weapon consisting of a set of smaller weapons. The smaller weapons may be employed singly, in rapid succession or simultaneously.

Briefly, the weapons which make up this arsenal are:

1. THE HEAD. The spherical shape of your skull and its thickness of bone provide protection for the brain. It also provides an excellent striking weapon. Your forehead may be used to strike an opponent's face or nose and so gain the opportunity to escape from a bear hug. The back of your head may be used in the same manner to break away from an assailant who has grabbed you from behind.

2. THE HAND. As a striking weapon your hand is unexcelled in the variety of blows it can deliver. It can be used to deliver a punch, chop, ridgehand or backfist. To be effective, however, it must be used properly.

In delivering a punch, the proper striking fist is one in which the bones of your forearm, wrist and the knuckle of your index finger form a straight line. When properly aligned, the bones of your hand, wrist and forearm transmit force without causing injury to you while landing a punch. Should your wrist vary from this alignment at the point of impact, the force of the blow is lessened and some of the power may be jammed back into the fragile bones of the wrist and cause injury.

The sides of your clenched fist may be used as a striking weapon. Either side of your fist may be used. This type of blow is known as a *hammerfist*.

A *backfist* is employed for short, powerful punches, usually following a block of an opponent's attempted blow. It may also be used when you are too close to your opponent to release a full-power straight punch. In the backfist, your arm and wrist are rotated so that your thumb is held upward. The knuckles of your first two fingers deliver the impact with a jabbing or rapping motion.

The chop is one of the most important weapons of self-defense. It is used to strike an opponent with enough force to cause unconsciousness or injury. It also can be used to set up another technique.

In delivering a chop, your fingers should be slightly curled and tensed with your little finger almost fully extended. Your thumb should be tucked down toward your palm. This configuration causes the muscles in your hand to contract, forming a hard striking edge along the little finger side of your hand. Delivering a chop without such a configuration of the hand will cause more damage to your hand than to its target. There simply is not enough support in a relaxed hand to cope with the power generated by such a blow.

It is not necessary to be able to break concrete blocks and two-by-six boards to deliver a powerful chop. It is necessary only to deliver that blow properly to the correct target area. It is surprising how little actual power it takes to stop an attacker.

Chops may be delivered with either edge of your hand. When your thumb side is used the blow is called a *ridgehand*. It is not too frequently used in Kodokan self-defense techniques, but it should be practiced and remembered. In general terms a chop will be delivered from a beginning point shoulder high or higher; execute a ridgehand when it is necessary to start a swing from points below your shoulder.

The heel of your hand is a sturdy, solid and dangerous club. It is frequently used in self-defense. To use the heel of the hand, fold your fingers at the first joint. Then curl your fingers back tight upon themselves. Pull your thumb back out of the way. Cock your wrist back sharply so that the bones and muscles across the base of your thumb and lower palm protrude sharply.

The heel-thrust blow is delivered with a jabbing motion and is effective either from short range or with a long swing. It delivers a tremendous amount of force to a small area. Because of this concentration of power in a small area, the heel thrust is one of the most dangerous blows of judo. Most frequently it is delivered to the forehead, face or chin. When practicing heel thrusts, always keep in mind that it can easily be a lethal blow. Use extreme caution.

3. THE ELBOW. The protruding bone at your elbow makes an effective jabbing weapon. It is most often used while breaking away from the grasp of an assailant. Its main value is that it can be employed effectively in very little space when there is no opportunity to use a chop or punch. An elbow to the solar plexus may not seem to have much power, until you experience the blow yourself.

4. THE KNEE. Like the elbow, your knee is a close-range weapon. It is both solid and powerful. Your thigh muscles which lift the knee are among the strongest of the body. When an attacker has grabbed you from the front the chief target area for your knee is his groin. The blow takes but a split second to deliver because of the short distance it must travel to the target area.

5. THE FOOT. As a striking weapon your foot may not be as versatile as your hand. But for sheer power it is the most effective weapon on your body. The strength of your leg muscles is phenomenal, and you can reach an opponent with your foot when he is out of range of your hand.

The two areas of your foot most frequently used for striking are the ball of the foot and the heel. In delivering a kick with the ball of your foot, pull your toes back. This provides a more solid impact point, and will also prevent your toes from being broken or sprained. A heel kick should be delivered also with the toes pulled back toward your knee. A well-delivered kick will be just as effective without shoes as with shoes.

Your foot often comes into play as a stomping or scraping weapon. A stomp to the tender and fragile instep will loosen an attacker's grip. The same effects occur by scraping the edge of your shoe sole down his shin.

6. WEAPONS OF LEVERAGE. Briefly, this includes your entire body. Your hands, arms and shoulders provide force and power as well as acting as pivot points in throwing an opponent.

Your hips provide an excellent fulcrum and are used in many throws. Your legs are used as a fulcrum and also as sweeping or clipping weapons. Your feet may be used to sweep an attacker's legs, or to prop one leg so that it cannot be moved while setting him up to be thrown.

Leverage is the key to most of judo's self-defense techniques. This principle is used to break the balance of your opponent and turn his weight against him. Leverage is also applied in jointlocks, submission holds and to the throat in choking techniques.

The use of striking weapons is combined with leverage in many of these techniques. In some the blow is executed first, to set up a throw or jointlock; in others the throw comes first and is followed by a blow once the attacker is down.

A further word of caution in the use of chops, punches or kicks: when you deliver a technique, snap your hand or leg back instantaneously. There are two basic reasons for this action. First, it increases the amount of power delivered by the blow. When you deliver a blow and do not snap your hand or leg back, some of the shock is absorbed by your own arm or leg, reducing the effectiveness of your technique. Secondly, the backward snap will get your arm or leg back out of the way so that your opponent cannot grab it.

The body's natural weapons also may be used for defense. There are three basic kinds of blocks with the forearm which are commonly used.

To deflect a blow, start the block with your knuckles turned toward the approaching punch. At the instant your forearm comes in contact with the opponent's arm, twist your wrist and forearm sharply so that your thumb is lower than your little finger. The rolling or rotating action of your forearm will deflect a blow from someone much more powerful than yourself.

To stop a blow without deflecting it, simply extend your forearm with your thumb facing you. When the forearm comes in contact with the approaching punch, the force of your opponent's blow will be neutralized or at least, weakened enough to avoid extensive damage. When the forward progress of his blow is halted, move immediately into a technique directed against his arm or designed to throw him.

A third type of block, a *soft* block, appears in some of these techniques. This type of block is well-named. It really is a soft

block, in which your hand or forearm is extended only to change the direction of a blow, not to stop or completely deflect it. The soft block usually terminates with the grasping of your opponent's arm or leg and moving immediately into a throwing technique. The soft block uses the power which your attacker has put into his blow to break his balance. When an assailant throws a punch he usually has his total weight behind it; redirect that weight and a large man can be completely helpless at that moment.

When your opponent's balance has been broken, when he is leaning forward on his toes, back on his heels, or up on one foot and listing to either side, he becomes vulnerable. He is wide open to any of several counterattacks.

FALLING IS AN ART

The first technique that a beginning judo student should learn is the art of falling properly. Learning how to fall is necessary for a number of reasons. If your practice partner should accidentally throw you during a workout, you must be able to accept the fall without injury. If you are pushed in an unexpected attack, you will be able to accept the fall and immediately get to your feet to counterattack.

Falling properly is a technique and an art. It is a rather difficult technique at first, but one that is rapidly picked up with a bit of practice each day. The most difficult aspect of falling properly is to ignore life-long instincts. Instinct tells you to put out your hand to break a fall. Unfortunately, you may break your wrist as well as the fall if you listen to instinct.

If possible, visit a dojo and watch the advanced students work out. You will see that most black belts spend several minutes each day practicing how to fall. An experienced judoka can take what appears to be a devastating fall without suffering a bruise.

If you have access to one, practice the following falls on a mat. Many public schools, YMCA and YWCA centers have mats that may be used at the location free of charge or by payment of a small membership fee. If you do not have access to a mat, a carpeted floor will suffice. If you have neither, put a couple of thick, heavy blankets on the floor. Experts can take a fall on concrete without being seriously hurt, but even they do not enjoy the experience. So work with a mat or some type of padding whenever possible. What you learn on the cushioned surface will carry you through a fall on a hard surface without serious damage.

There are four basic falls you should learn to perform: the front fall, rear fall, side fall and forward roll. These techniques should be practiced daily. You will find them valuable as a limbering-up exercise. Spend the time required to learn how to take a fall before you begin practicing the throws in the next chapter.



THE FRONT FALL

(1) Begin practicing this fall from a kneeling position with your arms outstretched. (2) Topple forward, keeping your elbows slightly bent so that the backs of your hands are a few inches in front of your face, the tips of your fingers pointing slightly inward. (3) Turn your face to either the right or left side before your arms touch the mat. This will protect your eyes, nose and mouth in the event your head should come in contact with the floor. Let your palms and forearms contact the mat



2



CLOSE UP



3

simultaneously and raise up on your toes.

When you are familiar with the technique from the kneeling position, try it from a crouch, then (A, B, & C) from a standing position. From the standing position, the technique is executed in the same manner, letting your palms and forearms contact the mat. When you feel comfortable falling from a standing position, move on to the next falling technique.



A



C



THE REAR FALL

(1) Begin from a sitting position with your arms stretched forward. Tuck your chin down against your chest and bow your back slightly so that it is slightly curved, similar to a rocker on a rocking chair. (2) Slowly roll backward, arms extended approximately thirty degrees from your sides. (3) As your back contacts the mat, slap the mat with both hands and forearms. This will distribute the shock evenly and lessen the force of your fall.

The most critical point to remember in taking a fall to the rear is to protect the back of your head. Do this by keeping your chin tucked down on your chest throughout the fall. If you do not, a serious concussion or whiplash could result when your head strikes the floor.

The back fall is somewhat more difficult than the front fall because you must coordinate the slapping action of your hands and forearms with the backward roll.

When you are familiar with the timing of the back fall from the sitting position, assume a squatting position. Gently roll onto your back and slap the mat as you did in the first back fall.



B

After you feel comfortable in taking a back fall from the squatting position, try it while standing.

(A) Begin by standing straight with your arms stretched forward. (B) Bend your knees deeply and (C) roll onto your buttocks, (D) then onto your back and slap the mat just before your shoulders touch the floor. Try not to let your body drop into the fall, instead roll into it. Let your knees bend easily so that your buttocks contact the mat just behind your heels.

When you have learned the back fall, move on to the next technique, the slightly more difficult side fall. It is more difficult because, up to now, you have not had to worry about the positioning of your feet.



D



THE SIDE FALL

(1) Begin this technique from a sitting position with your arms extended forward. (2) Roll backward onto your left side, slapping the mat with your hand and forearm. Your feet will come up. (3) As you complete the fall on your left side, your left foot should strike the floor on the little toe side, with the lower leg, ankle and edge of the foot contacting the mat at the same time. Your right foot should come down sole first.

Having your feet come down in this manner will prevent an ankle twist, and avoid the possibility of your ankle bones striking together painfully.

Do not be discouraged if you find the timing difficult at first. Some students learn the technique more quickly by concentrating on first coordinating the roll from hip to side with the slap of the mat, then adding the footwork later.



Practice the side fall to both left and right sides from the sitting position. When you are familiar with the fall, learn to take the side fall from a squatting position.

(A) Begin from a squatting position with your left arm extended forward. (B) Swing your left leg forward and slightly toward your right side while shifting your weight to your right foot. (C-D) Roll onto your left side, slapping the mat with your hand and forearm.

When you have learned the side fall to both left and right sides from the squatting position, try it from the standing position.





THE SIDE FALL

(A) Begin by standing erect, arms at your sides. (B) Shift your weight to your right foot. (C) Swing your left leg toward the right front, bend your right leg



deeply at the knee and (D) roll into the side fall. The slap is the same used in the previous side falls.

When you have learned the side fall, go on to the next technique, the forward roll.





THE FORWARD ROLL

(1) Begin the forward roll from a bowed position with your right foot under you and your left foot slightly behind. Bend forward, placing the little finger edge of your right hand on the mat, elbow slightly bent so that your arm forms a bow. (2) Keeping your chin tucked against your chest, give a strong push with your right foot to launch the roll. (3) Roll forward over



your right shoulder. (4) Slap the mat with your left hand and forearm as you did in the side fall, and let your feet come down as they did in the side fall.

Practice the forward roll over both your right and left shoulders. When you have the feel of the technique, try it from a standing position. The actions are the same. You may terminate the forward roll by returning to your feet.



THE FORWARD ROLL FROM A STANDING POSITION

(A-B) Extend your right arm in the shape of a bow as you begin your pushaway on the right foot. (C) Roll over your right shoulder, (D) slap with your left hand, and (E) let your momentum



carry you to your feet.

Practice the standing forward roll over both left and right shoulders. When you have learned the basic techniques of falling, you are ready for practice of the five basic judo throws.



THE FIVE BASIC THROWS OF JUDO

Many of the techniques in this book are designed to terminate in, or incorporate, throws. The throw is the most dramatic of the judo techniques, a rather spectacular example of how a large man's own weight, strength and momentum are turned against him.

In self-defense the objectives of throwing an opponent are obvious. The sudden and unexpected impact with the ground will stun an attacker, and possibly cause serious injuries. Under ordinary circumstances the throw itself will be sufficient to take an attacker out of action. If it does not, he still will be vulnerable to further tactics on your part.

The circumstances under which you are attacked will dictate which throw you will use, or if a throw is necessary. Throwing an untrained person is dangerous. However, if you feel you are in grave danger, then by all means, use a throwing technique. Otherwise, use one of the less dangerous tactics outlined in this book.

A thorough understanding of the five basic Kodokan judo throws is essential to the beginning student. As with other techniques, knowledge of these throws will do a student little good unless he practices them until they are performed automatically, smoothly and with power.

There are two highly important points to remember in all judo throws. First, be sure to turn your head so that you are looking in the direction you intend to throw your opponent. Where your head turns, your body follows. Second, keep a strong pull, or push, as the case may be, with your arms throughout the throws.

When practicing with a friend, do not complete the throws. Instead, perform the technique up to the point at which you could



easily complete the throw, then stop. Return your partner to his feet and repeat the procedure. If both you and your partner have trained extensively on how to fall, it is permissible to terminate the techniques with the completion of the throw.

The five basic throws of judo for self-defense are the "seio-nage" (pronounced say-oh-nahge), or shoulder throw; the "osoto-gari" (oh-soto-gahree), or outer reaping throw; the "ogoshi" (oh-go-shee), or hip throw; the "o-uchi-gari" (oh-oochee-gahree), or inner reaping throw; and the "tomoe-nage" (toe-mo-e-nahge), or stomach throw. In the pages which follow, these throws will be referred to by common names rather than the Japanese terms to simplify the text.

Bear in mind that all judo throws begin when your opponent is off-balance, either through his own actions or as a result of your movements. When your assailant is up on his toes, leaning on one foot, charging forward or leaning back on his heels, you can easily throw him with one of these five basic tactics.

Each of these throws must be practiced daily until your actions are automatic. Slight flaws in your form will not detract from the effectiveness of the throw in self-defense, flaws in speed and overall technique can get you into trouble. Only practice will provide the required speed and overall technique.



THE SHOULDER THROW

The shoulder throw is most frequently employed when an attacker is leaning forward, lunging toward you, or when you are attacked from behind. When your opponent has shifted his weight forward, begin the throw.

(1) Grasp your opponent's right arm or clothing at the elbow with your left hand. (2) Step across with your right foot and place your toes a few inches to the front and slightly inside of your opponent's right foot. Forcefully pull with your left arm, lifting up and outward as you



rotate your body to the left. (3) As your body rotates, swing your right arm under your opponent's right arm and bring your biceps up under his right armpit. (4) Swing your left foot back, placing it just inside and in front of your opponent's left foot. Continue to pull and turn your head and body in the direction of your movements. (5) Bend your knees deeply and squat low without bending your back. At this point, your opponent will be leaning forward with his stomach in contact with your back. (6) Complete the throw by lifting with your right arm as you straighten your legs with a snap and bend forward at the waist.

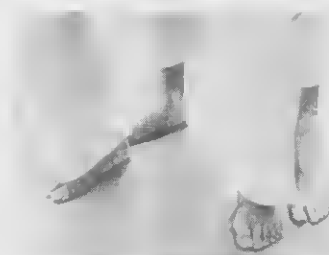




THE HIP THROW

This technique begins in the same manner as the shoulder throw, when your opponent is moving forward or is leaning so that his weight is over his toes.

(1) Grasp his right arm or clothing at the elbow with your left hand. (2) Step across with your right foot, just as you did in the shoulder throw and pull his arm back toward your left shoulder with your left arm as you turn your body toward the left. At the same time, slip your right arm under your opponent's left armpit and place your palm in the middle of his back. (3) Swing your



CLOSE UP

left foot back to the same position used in the shoulder throw, and thrust your hips to the right so that your opponent is beginning to lean forward across your right hip. Squat deeply, leaning your upper torso to the left. (4) Complete the throw by continuing the pull with your left hand as you straighten your legs with a snap and lean forward at the waist. Your opponent will be thrown over your hip and land in front of you on his back.

Practice the hip throw until you are familiar with the movements and timing, then move on to the outer reaping throw.





THE OUTER REAPING THROW

This throw is extremely fast, powerful and relatively simple to execute. Your objective is to get your opponent's weight shifted onto one foot, sweep his foot from under him, and throw him on his back.

(1) Grasp your opponent's right arm or clothing at the elbow with your left hand as you did in the shoulder and hip throws. (2) Step forward with your left foot so that your toes are past your opponent's right heel, as though you intended to walk past him. Place your right hand against the outside of his neck or jaw, or, if he is wearing a jacket or shirt, grab the collar alongside his jaw (see close-up A). Shift your weight to your left foot as you pull firmly out and down with your left hand. Simultaneously push hard in a jabbing motion against his neck, jaw or collar with your right hand. This will force his weight onto his right foot and his



2



CLOSE-UP A

left foot will probably lose contact with the mat or floor. (3) Without easing up on the pull and push of your hands, swing your right leg past your opponent's right side so that your hip moves past his right leg. (4) Bring your right leg back with a sweeping motion against the back of his right knee which will serve to sweep his weight-bearing leg from under him. Complete the throw by bending forward and shoving down forcefully with both hands. Your opponent will fall on his back at your right side.

In an actual combat situation, you may substitute a heel-thrust with your right hand to your opponent's face or forehead to snap his head backward. Remember, though, that a heel-thrust is a very dangerous blow and could easily cause severe damage.

When you have become familiar with the outer reaping throw, go on to the inner reaping throw.



3



4

1



2



THE INNER REAPING THROW

This throw begins when your opponent is facing you, legs spread and his weight back on his heels. When practicing this throw with a friend, have him lean back against a wall, feet forward and spread, until you have become thoroughly familiar with the movements. The inner reaping throw is difficult to stop, and the wall will prevent your partner's being thrown backward and possibly hurt.

(1) Grip your opponent's collar with your right hand or place it on his shoulder near his collarbone, and grab his right arm or sleeve at the elbow with your left hand. (2) Step across with your right foot, placing your right toes just in front and

inside his right foot. (3) Swing your left foot back behind your right heel and shift your weight to your left foot. While stepping, place your right forearm against his chest. (4) As your weight shifts, insert your right leg between your opponent's legs, swinging your leg back as though you were making a circle to the right. Hook the back of his left knee with the calf of your right leg. (5) Complete the throw by lunging against your opponent's chest with your chest and pushing back hard with both hands. This will send him falling backward (shown from a slightly different angle).

When you feel you have learned the inner reaping throw, move on to the stomach throw.

3



4



5





THE STOMACH THROW

This throw begins as your opponent charges you, is pushing hard against your chest or has lunged for your throat.

(1) Grasp your opponent's right arm or clothing with your left hand and grab his left arm or lapel with your right. Pull backward with both hands, adding momentum to his charge, and step forward with your left foot so that it is placed between his feet. Continue to pull him toward you. (2) Raise your right leg, place your right foot against his stomach, and begin to sit down. (3) Roll onto your back, pulling with both hands. (4) Complete the throw by extending your right leg and pulling down with both hands. Your opponent will be thrown far over your head and strike the mat with force.

This throw, perhaps more than any other single technique, exemplifies the theory of judo. You have utilized your opponent's own strength, weight and momentum against him, added your body weight and strength to his, and defeated him. It is a throw that is relatively simple to execute, and it is fast. The stomach throw is highly popular as a contest throw in judo tournaments.

Practice the stomach throw in segments until you are thoroughly familiar with the technique.



WRIST-LOCK TECHNIQUES

Wrist-lock techniques are valuable tools of self-defense. Through their use a small person can completely subdue a much larger and stronger assailant. They are designed to apply pressure to the fragile bones of the wrist, causing severe pain. It takes very little pressure to fracture a wrist, so be careful in practice. Do not apply much force, and when your partner signals he is feeling pain, ease the pressure or release him immediately.

Wrist-locks may be employed when you are faced by a threatening person who is reaching for you or about to do so; or they may be used in combination with other techniques. A thorough knowledge of basic wrist-locks is a necessity to the self-defense student. They should be practiced as regularly as the throwing techniques are practiced.

For purposes of illustration, the following tactics are shown with the attacker's arms at his sides as though he has decided to attack but has not yet started an aggressive move.



In applying wrist-lock techniques, your movements must be crisp and smooth. You must not give your opponent the chance to snatch his hand away from your grip. For this reason, the wrist-locks must be practiced until your movements are smooth, swift and sure. These are important techniques and they appear frequently on the following pages.

The wrist-locks are also valuable because you can control the amount of punishment dealt your opponent. They can be used as submission holds only, or as a sharp, powerful movement which can fracture the wrist. You have much more control here than you do with a throwing technique as far as the extent of punishment is concerned.

When practicing, do not actually throw your partner until you both have mastered falling techniques and the wrist-lock technique. To attempt to throw him with force could seriously injure his wrist. Instead of throwing him, allow him to ease himself to the mat.



1



CLOSE UP A

THE OUTWARD WRIST-LOCK

(1) As you and your opponent stand facing each other, step forward on your left foot and reach out quickly with your left hand. Grasp your opponent's right hand, placing your fingers in his palm and your thumb on the back of his hand. (see close-Up A).

(2) Swing your left hand up in a counterclockwise semi-circle toward your left shoulder, forcing your opponent's right hand to face him, palm inward. Bring your right hand up and grasp his right hand, thumb on the back of his hand and fingers in the palm. (3) Pivot on your right foot and take a strong step back with your left foot to throw your opponent in a semi-circle. (4) When your



2



3



4

opponent is on the mat, maintain the pressure on his wrist. (5) Walk around his head, rotating his hand so that his palm faces his shoulder. (6) This action will force him to turn onto his stomach. When you have assumed this position, you can hold your opponent securely until help arrives or he has reconsidered his aggressive attitude. If he struggles, simply apply more pressure to the wrist-lock.

If you wish, you may release your left hand and place it on his elbow, pushing down on his elbow joint. This will add more leverage and power to your submission hold and increase your opponent's pain. (See close-up B)



5



CLOSE UP B



6



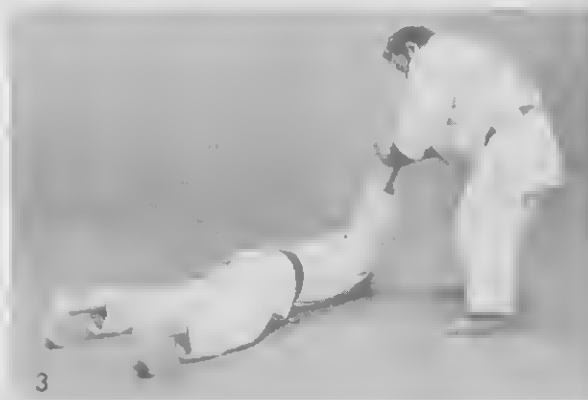
THE INWARD WRIST LOCK

(1) As you and your opponent stand facing each other, step forward on your left foot and reach out quickly with your right hand. Grasp your opponent's right hand, placing your fingers in his palm and your thumb on the back of his hand. (2) Swing your right hand in a semi-circle toward your left shoulder, causing the palm of his hand to turn toward his shoulder. Bring your left hand up and place your thumb in the back of his hand, fingers in the palm. Keep your opponent's hand high above the level of his shoulder. (See close-up). (3) Step back and bow at the waist to force him onto the mat. You may release the grip with your left hand and place it on his elbow for additional leverage.

At all times, keep your thumb in the back of his hand. If you let it slip to his fingers, you will lose much of the effectiveness of the wrist-lock.



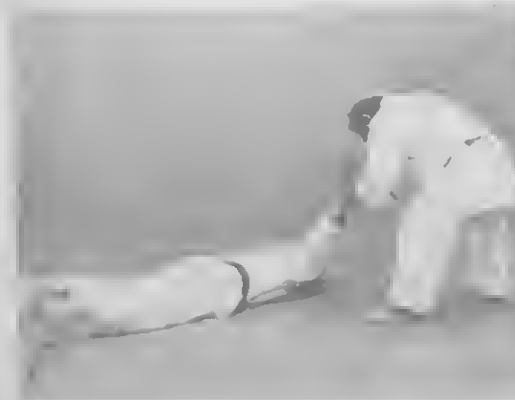
CLOSE-UP



VARIATION OF INWARD WRIST-LOCK

This lock will also take your opponent to the mat. It generates intense pain and quite a bit of power, so be gentle in practice.

(A) As you and your opponent stand facing each other, step forward on your left foot and reach out quickly with your right hand. Grasp your opponent's right hand, wrapping your fingers around the back of his hand and firmly placing your thumb between his thumb and forefinger. (B) Swing your right hand in a semi-circle toward your left shoulder. Bring your left hand up, place your thumb outside of his and wrap your fingers around his right hand. (See close-up). Your opponent's thumb should now be trapped between your thumbs and the little finger edge of his hand should be on a straight line with his forearm and elbow joint. (C) Keep his arm extended and higher than his shoulder. Step back and bow at the waist to force him face down onto the mat. Be sure to keep his hand and forearm in a straight line for maximum effectiveness.



CLOSE-UP

DEFENSE AGAINST GRABS AND SHOVES

There are numerous tactics which may be used when an assailant has grabbed you from the front. Perhaps the quickest and most devastating is a simple front snap kick to the groin. However, such drastic action may not be necessary, or your opponent may be on guard for such an attempt. You may wish to subdue your adversary, to injure him, or simply escape, depending upon the circumstances.

Of the many techniques which may be used, the authors have selected the following for their simplicity and effectiveness. There are two main points to remember. When attempting to break away from a grasp, always work against the thumb, which is the weak link in an otherwise strong grip. Secondly, select follow-up techniques which fit the openings presented by your opponent.





ESCAPING THE ONE-HAND WRIST GRAB

(1) Your opponent has grabbed your right wrist with his right hand.

(2) Bring your right arm sharply up toward your left shoulder, directing the strength of your arm against his thumb. This will break his grip and push his right hand away from his body at the same time. (3) Continue the motion of your right arm, bringing it back to a point about even with your left ear, and form a chop with your right hand.



(4) Deliver a chop to the side of your opponent's neck, snapping your hand back upon contact.

If further action is necessary, move to your opponent's right side, place your right hand on his face or shoulder, grab his right arm and down him with an outer reaping throw. You may also use the shoulder throw, the hip throw, or any technique which fits the opportunity presented.





ESCAPING THE TWO-HAND WRIST GRAB

(1) Your opponent has seized your right wrist with both of his hands. (2) Reach over his grip with your free hand (the left in this case) and grasp your own right fist. (3) Yank sharply upward with your arms and shoulders to break his grip. Note that again you are working against his thumbs. (4) Continue the upward and backward motion of your arms and form a chop with your right hand. (5) Deliver the chop to the side of his neck with your right hand and, if necessary, follow-up with another blow or a throwing technique. A knee or kick to the midsection or groin is an effective follow-up here.





ESCAPING THE ONE-HAND FRONT CHOKE

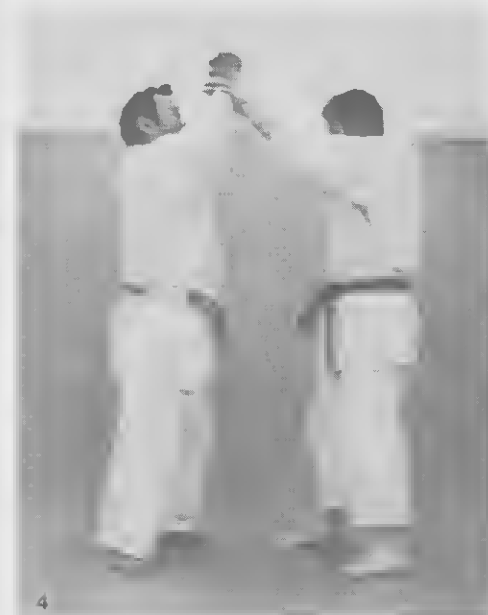
(1) Your assailant has grabbed your throat with his right hand and is attempting to choke you. (2) Immediately tense the muscles in your neck to minimize the effectiveness of his grip, and raise your left hand high above your head. (3) Draw your neck back slightly, step back on your right foot and swing your left arm across toward your right shoulder. This movement will break your opponent's grip on your throat and force his hand and arm downward. Bring your left hand across to a cocked position and form a chop. (4) Deliver the chop to the front of your opponent's throat. A right hand punch to his solar plexus is a good follow-up here. A throwing technique can be added if necessary.





ESCAPING THE TWO-HAND FRONT CHOKE

(1) Your opponent has grabbed your throat with both hands and is attempting to strangle you. (2) Tense your neck muscles and interlace the fingers of your hands. Clamp your fingers tightly so that your first knuckles form a striking surface much like a spear point. (3) Drive your clenched fist into the solar plexus of your opponent. This blow should loosen his grip. (4) With your fingers still interlaced, raise your arms quickly and forcefully. The wedging action of your arms will break his grip and force his hands away from your throat. (5) Immediately unclasp your hands and form your right hand into a fist. Deliver a backfist to your opponent's temple, striking with the first two knuckles in a sharp rapping motion. You may follow up with a groin kick, a left hand punch to the ribs, or a throwing technique.





ESCAPING THE TWO-HAND FRONT CHOKE

In applying this alternate escape, (A) slip your right arm under your opponent's left arm and clamp his right hand tightly against your neck and upper chest. (B) Raise your left arm high and step back with your right foot, keeping his hand pinned against your chest. (C) Swing your



left arm across and down over his left forearm and lean forward to take him down.

Continue to hold the wrist-lock after he is face down on the mat. If you prefer, you may place your left hand against the back of his elbow for additional leverage.





1

ESCAPING THE HANDSHAKE GRIP

All of us have, at one time or another, attempted to shake hands with a person who tried to turn the greeting into a squeezing match. There are several methods by which you may escape such a grip. The following two techniques are sufficient for both escape and punishment, and will serve to improve your opponent's future manners.

(1) Your opponent has gripped your right hand and started to squeeze. (2) Place your left hand over his right thumb, folding it inward between your thumb and the side of your index finger, placed against the back of his thumb. (3) Squeeze with your left hand, folding his thumb



2



3



A

back painfully to break his grip and pull your right hand free.

Alternate escape with wrist-lock takedown:

(A) Extend your right thumb and grasp it with your left hand. Rub the knuckle of your left index finger into the back of your opponent's hand with a grinding motion. This is quite painful and will cause him to loosen his grip. (B) As his grip loosens, release your thumb and place your left hand on his hand with your left thumb in back of his hand and your fingers in his palm. (C) Pull your right hand free and place it on the other side of his hand, fingers digging into his palm. You now have him in the outward wrist-lock. You may step back sharply on your left foot and throw him.



B





ESCAPING THE FRONT HAIR GRAB

(1) Your opponent is reaching to grab your hair. Raise up on your toes and slip your right hand between your forehead and his wrist. (2) Bring your left arm up, and with the thumb side of your forearm strike his elbow joint. This will cause his arm to bend backward. (3) Place your left hand on your right wrist. Your right hand should have a firm hold on your opponent's wrist. This hold is commonly referred to as an "overhand figure four armlock". (4) With the armlock firmly set, step past your opponent on your right foot so that your hip swings past him. As you pull down sharply with your arms, sweep his leg from under him with a major outer reaping throw and toss him to the mat.





A



B



C



EVADING THE ONE-HAND FRONT SHOVE

(1) Your opponent has placed his hand on your chest to shove you backward. Immediately bend forward at the waist, so that his wrist begins to bend back toward him. One method of defending is to (A) place your hands under his elbow and lift. This pressure will cause pain at his wrist where it is flexed against your chest, and at the elbowjoint where your hands are applying upward pressure.

Another alternate technique can be used by (B) clasping both of your hands over the back of your opponent's extended hand, trapping his palm securely against your chest, and bowing at the waist.

Or (C), clasp your left hand over the back of your opponent's extended hand, trapping his palm against your chest, and place your right hand under his elbow. Bend forward at the waist as you lift upward against his elbow.



EVADING THE TWO-HAND FRONT SHOVE

(1) Your opponent is placing both hands on your chest to shove you backward. (2) Bring your hands up under his elbows, forcing his arms into the air. (3) Grab his right arm with your left hand and pull. At the same time, slip your right hand under his left arm and place it on your opponent's back. From this position, you may toss him with a hip throw.



2



3

DEFENSE AGAINST THE BEAR HUG AND STRANGLING ATTACKS

Not all attackers depend upon fist, club, knife or gun to subdue their victims. A substantial number, particularly large and burly types, choose instead to use bear hugs or choking attacks as their primary weapons.

The bear hug is supposed to immobilize the victim and permit the attacker to use his superior strength to advantage. A strangling attack is meant to quickly choke you into unconsciousness or death. Faced with such attacks, your first reactions must be quick and decisive. You must begin your technique before your assailant has a chance to bring all his strength into play against you. Escape is not difficult provided your techniques are smooth, powerful and well-rehearsed.

There are several methods which may be used to break the bear hug grip. Your first objective is to cause your opponent to momentarily relax his grip, setting him up for a throwing or striking technique. Realistically, a throwing technique will be more effective when you are in close quarters with your opponent. In order to gain that momentary break in his grip, you must cause your opponent pain or take him by surprise. The following techniques will accomplish this.



ESCAPING THE FRONT BEAR HUG

(Arms Free)

(1) Your opponent has grabbed you from the front by clasping his hands around your torso, leaving your hands and arms free. From this position, there are several techniques which you can use to break the hold. (1A) Firmly double your fists and drive them forcefully into his kidneys or rib cage area. Or, (1B) place your thumbs behind your opponent's ear in the soft area behind his jawbone. This particular tactic causes extreme pain. (1C) Another technique, with much more dangerous consequences to your opponent, is to cup your hands slightly and simultaneously slap your cupped palms against both of your oppo-

nent's ears. This technique should be practiced with extreme caution, since the force generated by your cupped hands can easily rupture the eardrums. (1D) Another alternate method is to raise your clenched fist above your opponent's head and drive your thumb knuckle sharply into his temple in front of his ear, above and behind his eye. (2) Once his grip is broken by any one of these techniques, step past him to your left. Swing your right foot past your opponent's hip and (3) toss him with an outer reaping throw. Once he is on the ground, you may follow-up with any attack which the situation requires.





ESCAPING THE FRONT BEAR HUG (Arms Pinned)

(1) Your opponent has seized you around the torso, pinning your upper arms to your sides.

In this situation, surprise is the best way to get him to loosen his grip. (2) Pinch his leg vigorously and with force. The sharp pain from a totally unexpected direction should cause him to flinch and momentarily loosen his grip. (3) When his grip falters, raise



your left arm and grasp his right arm or clothing. Bring your right foot forward to a point just inside and in front of his right foot and simultaneously slide your right arm under his left armpit and place it in the middle of his back. (4) Pivot on your right foot, swinging your left foot back to the hip throw position. Pull with your left hand, bend forward at the waist and toss him with a hip throw.





ESCAPING THE REAR BEAR HUG (Arms Free)

(1) Your opponent has approached you from the rear and wrapped his arms around your torso, leaving your arms free. Immediately raise your hands as though you were going to grab his hair. He will react to this feint by leaning backward, shifting his weight onto his heels. (2) Reverse the upward reaching motion by bending deeply at the waist. (3) Reach between your legs and grab your opponent's ankle with both hands. (4) Straighten quickly to a standing position, pulling up on your opponent's ankle to throw him onto his back.

Care should be taken in practicing this technique to avoid injury to your practice partner's knee. It is easy to fracture a knee with this technique if your control is not good.





ESCAPING THE REAR LIFT BEAR HUG (Arms Free)

(1) Your opponent has wrapped his arms around your torso from behind, but left your hands free, and has lifted you from the ground. Immediately form your right hand into a fist with the middle finger knuckle extended slightly above the other knuckles. (2) Drive this knuckle sharply into the back of his hand. The pain of this blow will cause him to loosen his grip. (3) With your right hand, grab one or two fingers of his right hand and pull up and backward. This motion will have the effect of tossing his right arm away from you, freeing the right side of your body for further action. (4) With your left hand, grasp his left hand by placing your thumb in back of his hand and your fingers in his palm. This grip is the beginning of a basic wristlock technique. (5) Step away from your opponent by swinging your right foot in a one-hundred-and-eighty degree arc, retaining your grip on his left hand.



At this point you should be looking down his arm toward his shoulder. Bring your right hand up against the outside edge of his left hand to complete the wrist-lock grip. (6) Take him to the ground with the wrist-lock, then place your right hand against the back of his elbow. Fold the palm of your opponent's left hand back toward his elbow, keeping your thumb firmly in back of his hand.





ESCAPING THE REAR BEAR HUG (Arms Pinned)

(1) Your opponent has approached you from behind, seized you around the upper torso and pinned your arms to your body near your elbows. (2) Immediately reach back with your right hand and pinch his thigh firmly. This surprise move should cause him to slightly loosen his grasp. (3) Shift your weight quickly to your right foot. Step back slightly so that your left hip swings past his right



2



3



6

hip. (4) Place your left leg behind your opponent's right knee and squat as you slide your left arm down his left leg to a spot behind his knee. Place your right hand behind his right knee. (5) Snap your torso erect, lifting firmly with both hands against the backs of your opponent's knees. This is commonly known as the scooping throw, and (6) will toss your opponent on his back behind you.



4





ESCAPING THE REAR BEAR HUG (Upper Arms Pinned)

(1) Your opponent has approached you from behind, grabbed you just below the shoulders, and pinned your upper arms to your body. (2) Quickly bring your shoulders upward in a shrugging motion and fully expand your chest. (3) Bend your knees deeply, assuming a wide-stance squatting position, and thrust your arms up and outward. This will drop your shoulders below his grip and free both of your arms for an attack. (4) Grasp your opponent's right arm or clothing near his wrist with your left hand. With your right hand, grab his clothing or shoulder. You now have him in perfect position for the shoulder throw. (5) Bend forward at the waist, and straighten your knees with a snap to complete the throw.





2



3



1

ESCAPING THE REAR STRANGLING ATTACK

(1) Your opponent has approached you from behind and has reached across your throat with his right arm to strangle you. (2) Immediately tense your neck muscles and thrust your left hand between your throat and his forearm to



4

minimize the effect of his grip. At the same time, grasp his clothing or shoulder with your right hand. You now have your opponent in position for the shoulder throw. (3) With a deep wide-stance squat, lean forward at the waist, straighten your legs with a snap, and throw him with the shoulder throw. (4) You may also drop to one knee, pull forward and down with your arms, and throw him with the "knee-drop shoulder throw." The knee drop adds a bit more power to your throw and will help prevent a very strong opponent from pulling you backward.

An alternate escape, using the scooping throw instead of the shoulder throw, is shown in the following sequence. As your opponent attempts to strangle you from behind, (A) step to the right and back with your right foot as you shift your weight to your right foot. (B) Slide your left leg back behind your opponent's right knee. Slide your left hand down to the back of his left knee. At the same time, place your right hand behind his right knee, (C) snap your legs erect, and lift with your arms and shoulders to throw him with the scooping throw.

A



B



C

DEFENSE AGAINST PUNCHING ATTACKS

Fortunately for students of the martial arts, most potential assailants do not know how to throw a punch. A majority of blows aimed at you will be of the "roundhouse" variety rather than the sharp, straight jab, which is considerably more difficult to defend against.

There are many techniques which can be used against a roundhouse punching attack. The two techniques which follow are adequate when properly executed.





DEFENSE AGAINST A ROUNDHOUSE PUNCH

(1) Your opponent has drawn back his right fist and is about to swing at you. (2) As he delivers the blow, use your left forearm to block his forearm. Cock your right hand and (3) deliver a heel-thrust to your opponent's chin or face. (4) Step forward and drive your right knee into his groin. If further attack is indicated, throw him with an outer reaping throw or hip throw technique.

When practicing this technique, control is essential. The heel-thrust



and the groin attack are extremely dangerous. They must be practiced with caution to avoid injury to your practice partner.

An alternate counterattack, with less drastic consequences to your opponent is shown in the following sequence.

(A) As your opponent delivers the blow, step toward him and duck inside his punch. Grasp his left arm or clothing with your right hand as you slide your left hand under his armpit and onto his back. (B) Swing your right foot back to the hip throw position, pull firmly with your left hand and toss him with a hip throw.





DEFENSE AGAINST A JABBING PUNCH

(1) As your opponent launches a punch, bend your knees deeply in a wide stance and block upward with your left forearm to deflect his blow. At the same time, bring your right hand and forearm across the front of your face to protect against another punch which could be launched. (2) Charge into him with your right shoulder as you slide your left arm down to a point behind his right knee. (3) Lift with your left hand as you wrap your right arm around your opponent's body. This will raise him into the air, or at least shift his weight onto his left leg. (4) Swing your right leg between his legs and reap it against the back of his left leg to throw him.

Defending against a jabbing attack, such as the type launched by a person experienced in boxing, presents additional problems in protecting yourself. First, you must protect your face and head from blows while moving in close for a throwing technique.

This type of defense has both advantages and disadvantages. The disadvantages are that he might be able to slip a punch in past your block, and if he is well-trained, he could direct several blows toward you. But you must absorb the initial

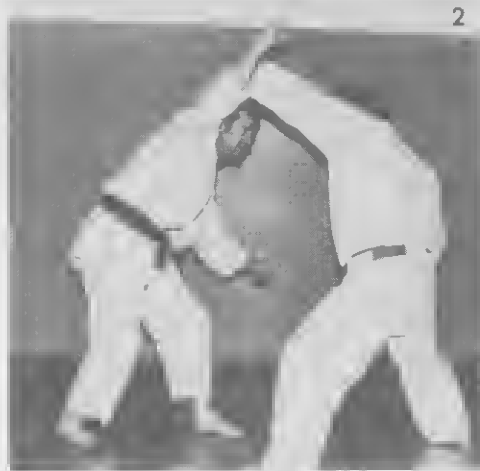


punch and charge. A split lip or a black eye is undesirable, but infinitely better than a severe beating, which could easily result if you hesitate.

The advantage lies in the fact that most boxing type attacks are geared toward a weaving target. Your unexpected charge will provide a momentary element of surprise. Once you have closed distance with him, the effectiveness of his weapons is considerably reduced while yours are just beginning to reach maximum power.

Another effective defense against a jabbing attack is one which terminates in a submission hold. (A) Your opponent has thrown a right jab toward your face. Bring your left arm up, sweeping your forearm in front of your face as though it were a windshield wiper. This sweeping motion will deflect his jab toward your right shoulder. (B) As you deliver the block, bring your right arm up, elbow bent, to trap his right hand in the crook of your elbow. Place your left hand against the back of his right elbow as you clamp your right arm close to your body. (C) Take your opponent to the floor with the arm bar.





DEFENSE AGAINST AN OVERHAND PUNCH

(1) Your opponent is about to launch an overhand punch to your head. (2) When he delivers the blow, block with your left forearm against his right forearm. (3) Grasp his right arm with your left hand, step in toward him and swing your right arm with force under his right armpit as you pivot on your right foot and assume the shoulder throw position. (4) Toss your opponent with the shoulder throw.



DEFENSE AGAINST AN UPPERCUT PUNCH

(1) Your opponent has launched an uppercut aimed at your chin. (2) Lean backward, removing your chin from the line of attack, and grasp his right arm with your left hand. (3) Push with your left hand to control the direction of your opponent's swing as you step forward on your left foot and deliver a heel-thrust to his chin with your right hand. (4) Continue the forward motion of your body, swinging your right hip past his hip and toss him with an outer reaping throw. Maintain a firm grip on your opponent's right hand at all times during this technique.



DEFENSE AGAINST CLUB ATTACKS

Defending against a club attack is more dangerous than defending against an attack with a fist. A blow from a fist does relatively little damage compared to a club with a strong swing behind it. The leverage and power behind a club attack makes it imperative that your blocks be accurate and your follow-up aggressive. Should you block the first blow, but unsuccessfully attempt a counterattack, your opponent will realize he has a tougher job on his hands than he anticipated. This will make his next attack stronger and your defenses more risky. Make that first counterattack work.

Most attacks with a club originate from three different angles: a straight overhand swing directed at your head, a sidearm swing directed at your body, or a jabbing attack with your midsection as the target.

Before considering the defenses against specific types of assault, you should know the legal restrictions of acting in your own defense. Self-defense begins when you are required to defend yourself against an unlawful attack.

It is very important to understand that you have the right to only stop the unlawful attack and to hold your attacker for the police. You do not have the right to harm the attacker after he has submitted, or to use unreasonable force in subduing him. According to the law, the force of your defense may not be greater than the force of your assailant's attack.





EVADING A VERTICAL CLUB ATTACK

(1) Your opponent has raised a club over his head and is about to strike you with it. (2) As he delivers the blow, use a deflecting, outward block with your left wrist and forearm. (3) Slide your left hand over your opponent's forearm, then under his elbow, trapping his right wrist beneath your left armpit. Drive your right hand into his shoulder and place your left hand on top of your right forearm. You now have his right arm securely



trapped in an arm-bar with his elbow as the primary leverage point. (4) Step past him so that your right hip swings past your opponent's right hip, and extend your right leg to a sweeping position. (5) Toss your opponent with the outer reaping throw. Keep his club arm securely trapped beneath your left armpit. Follow-up with a striking technique with your right hand, a sharp yank upward on his right elbow, or drop your knee into his rib cage.





A

EVADING A VERTICAL CLUB ATTACK

(A) An alternate technique can be used by leaning your body to the left when your opponent launches the blow. Apply a deflecting block to redirect the force of his swing and grasp his club wrist with your right hand. (B) Deliver a sharp snapping kick with your right heel against the outside of his right knee. Retain your grip on your opponent's right wrist. (C) Return your right foot to the floor and step behind him with your left foot. Swing your left hand across the front of your opponent's throat and grasp his lapel or clothing near the top of his right shoulder. This



grip will put you in position to incorporate a strangle-hold in the technique. (D) Pull sharply outward with both of your arms, extending his club-wielding arm while tightening your strangle hold. Place your left knee in the small of his back. (E) Push with your knee and continue to pull with your hands to take your opponent down to the floor. Then drape his extended club hand across your right knee and push down against his wrist with your right hand. Put your face close to his and apply pressure against his throat with your left arm.



E



EVADING A HORIZONTAL CLUB ATTACK

(1) Your opponent is about to strike you on the left side of your body with a horizontal swing of the club. (2) As he starts the swing, jump forward so the club passes behind your back and his forearm strikes you in the rib cage. (3) Bring your left arm down, trapping his club-wielding hand under your left armpit, and thrust your left hand around and under your opponent's right armpit. Step back sharply on your left foot. (4) Pivot on your left foot, turn your upper body toward the left in a quick, firm motion and throw your opponent to the floor. Use any follow-up attack which fits the circumstances.



It is possible that your assailant might approach you with a club in his right hand and attempt to swing it against the right side of your body. In this event, a slightly different technique should be employed.

(A) As he starts the swing, (B) jump toward your opponent and to his right side so the club passes harmlessly through the area where you were standing. The force of his swing will cause his club-wielding arm to pass directly in front of you, and probably brush against your abdomen. (C) Bring your arms down across your opponent's club-wielding arm, grasping his wrist with your right hand. Slide your left hand past his elbow and grasp his wrist near your right hand, trapping his right arm and elbow against your body in an arm bar. (D) Turn your body to the right to force him face-down onto the ground. Continue to apply pressure to his elbow joint with your hands pulling upward, your armpit serving as the fulcrum. Lean your upper torso backward for maximum pressure on his elbow. Then grasp the club with your right hand, wrench it sharply toward his thumb and remove it from his grasp.



EVADING A THRUSTING CLUB ATTACK

(1) Your opponent is about to thrust a club into your abdomen. (2) As he delivers the jab, quickly turn to your right side and remove your midsection from the path of the thrust. Parry the club to your side with the palms of your hands. (3) Grasp the club firmly with your right hand and grab your

opponent's right hand with your left hand. Place your fingers into his right palm and your left thumb on the back of his hand. Wrench the club sharply downward, working against the thumb of his left hand. (4-5) As the club comes free, cock your right arm and deliver a blow to your opponent's head.



DEFENSE AGAINST KNIFE ATTACKS

Defending yourself against a knife attack is one of the most dangerous self-defense applications. When defending against attacks with a lethal weapon, your moves must be crisp, sure and strong. A sloppy technique or a half-hearted attempt is almost a guarantee of severe injury or death. The techniques outlined here must be practiced repeatedly until your movements become spontaneous.

If at all possible, talk your way out of a threatening situation when your assailant is armed with a knife. If your assailant is only after your money, then by all means, give it to him. Money can be replaced. If robbery is his primary motive, concentrate on getting a good physical description of your attacker, including any mannerisms of speech or movement which will help the police capture him.

If, however, it becomes apparent that your life is in danger whether you acquiesce or not, then attack. Keep attacking until



you have succeeded in disarming your opponent. Once you initiate that first defensive move, you are fighting for your life.

Keep in mind the following techniques depend upon a maximum combination of speed and power to be effective. Begin practicing slowly and build your speed and power as your muscles learn the movements. In this manner, the techniques will become reflex actions.

Also remember that these techniques are dangerous. Do not begin to practice them until you have perfected control in the wrist-locks, kicks and throws, or you could seriously injure your practice partner.

It would be difficult, if not impossible, to cover all of the contingencies which might occur during a knife assault. At this point, you should be able to recognize and take advantage of any openings which allow you to apply a technique already covered in the event your first attempt should fail. But the following tactics should cover most knife attack situations.



DEFENSE AGAINST A FRONTAL ATTACK (With Assailant's Knife At Your Throat)

(1) Your opponent has approached you from the front and placed the point of a knife at the center of your throat. (2) Immediately pull your head back to remove your throat from the knife point and swing your left arm across your body, grabbing your opponent's knife hand. Place your fingers on the inside of his wrist and your left thumb on the back of his hand. (3) Bring your right hand up to his knife-wielding hand, placing your fin-



gers in his palm and your thumb in the back of his hand in the outward wrist-lock grip. (4) Pivot on your right foot and swing your left foot back in a counterclockwise semi-circle. Simultaneously, rotate your torso sharply to the left and throw your opponent to the mat.

Once you have him on the mat (or ground), you may continue to apply pressure with the wrist-lock or follow-up in any manner which the situation dictates.





**DEFENSE AGAINST A
FRONTAL ATTACK
(With Assailant's Knife
At Your Throat)**

(A) An alternate technique can be used when your opponent has placed the blade of his knife along the side of your throat. (B) Quickly move to your right to remove your neck from the blade and simultaneously bring your right hand across with force against his knife-wielding hand. This blow will deflect his knife hand and arm away from you. (C) Shift your weight to your right foot and cock your left leg for a side kick. (D) Deliver the side kick to your opponent's midsection or groin.





DEFENSE AGAINST A REAR ATTACK (With Assailant's Knife At Your Throat)

(1) Your opponent has approached you from the rear and placed a knife at your throat. (2) Bring your right hand up and grasp the wrist of his knife-wielding hand very firmly. Pull down as strongly as you can as you thrust your left hand slightly forward. (3) Snap your left elbow backward into your opponent's solar plexus. (4) Place your left hand against the outside edge of his knife-



wielding hand with your fingers in his palm and your thumb on the back of his hand. Pull his knife hand away from you and drop your body under and behind his right arm. (5) Keep a firm grip on your opponent's knife-wielding hand with your left hand and take him down with the inside wrist lock. Apply pressure and remove the knife from his grasp with your right hand.





DEFENSE AGAINST A THRUSTING ATTACK

(1) Your opponent is about to attack you with a straight thrust of the knife. (2) As his knife-wielding hand begins moving forward, execute a firm outward block against his forearm with your left forearm as you step forward on your left foot so that it is placed alongside his right foot. (3) Keeping your left forearm against the knife-wielding hand, apply upward pressure as



you place your right hand on the back of his elbow. (4) Slide your left hand around to the back of his forearm and lock it across the back of your right hand so that you are applying an arm bar with both hands against the back of your opponent's elbow. Keep your elbows close to your side for maximum leverage. (5) Push down firmly against his elbow and take your opponent down to the floor.



ATTACK FROM AN UPWARD KNIFE THRUST

A variation of the thrusting attack can be used when (A) your opponent has launched an upward swing at your midsection with the knife. (B) Bend forward and thrust your hips back to remove your abdomen from the path of the knife. Simultaneously, block his thrust by crossing your arms at the wrists with your palms facing downward. (C) Redirect the force of your opponent's



swing so that his knife-wielding hand passes by the left side of your body. Slide your left arm beneath his outstretched arm, trapping his knife-wielding hand in the crook of your elbow. Place both hands on top of his elbow to assume an arm bar position. (D) Apply pressure with both hands to take your opponent down to the floor. Continue the pressure until he drops the knife.



DISARMING A THREATENING OPPONENT

(1) Your opponent is preparing to attack you with the knife. (2) Bring your left leg into a cocked position and (3) execute a sweeping, clockwise kick to the back of his knife-wielding hand. This kick must be delivered quickly and



forcefully in order to (4) knock the knife from your opponent's hand. (5) Before your left foot returns to the floor, bring your leg back to a cocked position and (6) drive a sharp side kick into your opponent's solar plexus or groin.



DEFENSE AGAINST AN OVERHAND ATTACK

(1) Your opponent has launched a downward swing at you with the knife. (2) Bend your knees to a half-squat position and halt the forward motion of his attack by blocking his forearm with your left forearm. Grab his knife-wielding hand with your left hand, making sure the palm of your hand rests against the thumb side of his wrist. (3) Swing your right arm under his knife-wielding arm and deliver a sharp chop to his elbow joint with the thumb side of your



right wrist. This will cause his arm to bend at the elbow. (4) Place your right hand over your left, assuming an arm lock position. (5) Pull down sharply with both hands to take your opponent down to the floor. Place the back of his knife-wielding hand against the floor, maintaining the hold on his wrist with your right hand, and push his elbow toward his palm with your left hand. (6-7) Release your grip on his wrist and remove the knife from his grasp.



DEFENSE AGAINST GUN ATTACKS

Now we arrive at the most dangerous of all self-defense techniques. Everything concerning the dangers of defending against a knife attack are multiplied many times when you are faced by a gunman.

The massive amount of tissue destruction caused by a bullet, even a small caliber slug, must be seen to be believed. Even those who survive being shot usually face long periods of hospitalization, pain, inability to work and frequently permanent disability. A seemingly "superficial" wound in an arm, leg or shoulder can easily sever a major blood vessel with death following in a matter of minutes.

The single best defense against the handgun is, when possible, to escape. If you should happen to pass by a store window and see an armed robbery in progress, flee immediately. Get to the nearest telephone and call the police. If you try to interfere, you may forfeit your own life and the lives of others. Don't try to be a hero.

If escape is not possible, acquiesce. Try to talk your way out of the situation unless the gunman tells you to shut up, and then by all means do so.

If there is no escape and you feel you are going to be shot anyway, then attack. Make your move with authority, speed and



power. And make the first technique work. You may not have another chance.

You may have been told, or have read that an automatic weapon can be jammed by striking the end of the muzzle with the palm of your hand. It can be, but only if you are very, very lucky. If you strike the muzzle too forcefully, you will simply eject the chambered cartridge, reload a second cartridge and find yourself in the same position from which you began the defense.

It is also possible to thrust the web of your thumb and forefinger between the hammer and frame of a cocked revolver to prevent the hammer from striking the firing pin. But your target area is less than one-half inch wide in most cases and thus very easy to miss.

The best means to employ is to direct your efforts against your opponent rather than the pistol. Your opponent is larger, more vulnerable and, with practice, easier to control. Should your first counterattack fail, it should still be sufficient enough to remove you from the line of fire, and provide an opportunity to attempt another technique.

The following represent a few of the basic self-defense tactics which may be used in common holdup situations, but only when it becomes apparent you have nothing to lose by attempting them.



**DEFENSE AGAINST
A FRONTAL ATTACK
(With Assailant's Gun
Against Your Abdomen)**

(1) Your assailant has thrust a pistol into your abdomen. (2) Twist your shoulders and torso quickly to your right. Simultaneously, grab his gun-wielding hand with your left hand, placing your fingers over the top of his wrist and your thumb in the back of his hand. (3) Quickly bring your right hand forward and grasp the barrel of the weapon, twisting it back toward him. This action will free the pistol



from his hand. (4) With your left thumb digging into the back of his hand, pull your left hand and arm back in a counterclockwise arc toward your left shoulder. This will force his palm outward to a point beyond his right shoulder. Sweep your right hand, now clutching the pistol, toward your left shoulder, then (5) strike your opponent on the temple with the butt of the weapon.



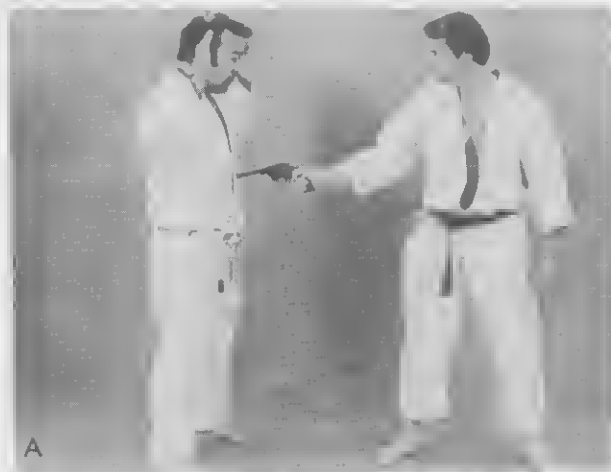
**ALTERNATE
(With Assailant's
Gun Against
Your Abdomen)**

(A) Your opponent has thrust a pistol into your midsection. (B) Quickly pivot your shoulders to the right. Grab his wrist with your left hand, placing your thumb in the back of his gun-wielding hand and your fingers around the top edge of his hand to force the pistol away from you. (C) Wrap your right hand around the little finger edge of his gun-wielding hand, placing your thumb in the back of his hand. You have now assumed a



basic wristlock grip. (D) Pivot on your right foot, rotating your body ninety degrees counter-clockwise, and throw your opponent to the floor with the outward wrist-lock. Maintain the pressure on his wrist by keeping the palm of his hand turned toward his shoulder. Walk in a clockwise semi-circle around his head to turn him onto his face. (E) Slide your right hand up to the cylinder or barrel of the gun and remove it from his grasp.





A



B

ALTERNATE II (With Assailant's Gun Against Your Abdomen)

(A) Your opponent has thrust his pistol into your midsection. (B) Immediately turn clockwise toward your right and grab his gun-wielding hand at the wrist with your left hand. Your thumb should be placed on the back of his hand, your fingers gripping the inside of his wrist. (C) Continue to turn your body one-hundred-and-eighty degrees clockwise toward your right to pull his arm past your waist. As you pull, twist your

opponent's wrist so that the little finger side of his hand is facing upward. (D) Tuck his arm under your left armpit, keeping the little finger side of his hand up so that you are holding him in an effective arm bar with his elbow as the leverage point. Bend your knees and lean your weight back against his body as you pull up on his gun hand. (E) Apply pressure to his elbow as you slide your right hand up to the pistol and remove it from his grasp.



C



D



E



DEFENSE AGAINST A FRONTAL ATTACK

(With Assailant's Gun
Aimed At Your Abdomen)

(1) Your attacker has pointed a pistol at your abdomen. (2) Step back on your right foot, pivoting your shoulders clockwise to clear your body from the line of fire, and grasp the barrel of the pistol with your left hand. (3) Pivot your shoulders counterclockwise toward the left, swinging his gun-wielding hand across in an arc, and deliver a kick to your opponent's groin with your right foot. Keep a firm grip on his gun with your left hand. (4) Step past his right hip with your right foot, swing your right arm under his arm, and grab his wrist with your right hand. You now have his right arm trapped in a figure-four arm lock. Take him down to the floor with the arm lock, or if necessary, toss him with an outer reaping throw.



DEFENSE AGAINST A REAR ATTACK

(With Assailant's Gun
At The Base
Of Your Skull)

(1) Your opponent has placed a pistol against the base of your skull. Raise your arms high as though you are surrendering. (2) Immediately twist your upper body to the left and swing your left arm over and around his extended arm. (3) Slide your left hand under his arm at a point slightly above the elbow as you shove against his shoulder with your right hand. Place your left hand on top of your right forearm to secure an arm bar on his right arm. Raise him onto his toes by applying pressure to his elbow. If he does not drop the pistol immediately, drive your right knee into his groin.





DEFENSE AGAINST A REAR ATTACK (With Assailant's Gun At Your Spine)

(1) Your assailant has placed a pistol against your back. Turn your head very slightly to your left to see which hand is holding the weapon. (2) With your left arm bent at the elbow, twist your upper body to the left and shove the weapon to the side with your elbow. (3) Step toward your opponent on your left foot as you wrap your



left arm under and around his right arm, placing your left hand against the back of his elbow. (4) As you clamp down on his right arm in an arm bar, drive your right knee into his groin. (5) Place your right hand on top of your left and apply pressure to take him down to the floor. Continue applying pressure to the elbow joint until he releases the pistol.



DISARMING A THREATENING OPPONENT

(1) Your assailant is about to pull a pistol from his waistband or belt holster. (2) Before he can draw the weapon, step forward quickly on your left foot and immobilize his draw by grasping the wrist of his gun-wielding



hand. (3) With his hand trapped against his body, deliver a chop to the side of his neck. (4) Grasp the back of his neck with your right hand and drive your right knee into your opponent's groin. Pull down with your right hand to take him down to the floor.



DEFENSE AGAINST KICKING ATTACKS

Occasionally, an assailant will start his attack with an attempt to kick you. Some street fighters and others with martial arts training are just as much at home fighting with their feet as they are with their fists. This section covers defenses against the most common kicking attacks, as well as the options available if you should find yourself on the ground with your opponent trying to kick you.

When you are in a prone position and facing an attack, always keep your feet turned toward your opponent. Use your feet to block, strike or control your assailant's body.



RESTRAINING A KICKING THREAT

Occasionally, anticipation is the best defense. (A) If you think your opponent is about to kick, simply step on his foot, thrust your hand into his chest and shove him backward.

(1-2) If he has already lifted his foot to start the kick, block your opponent's shin by twisting your body ninety degrees to the left. Simultaneously, thrust out the sole of your right foot to meet your opponent's advancing kick.





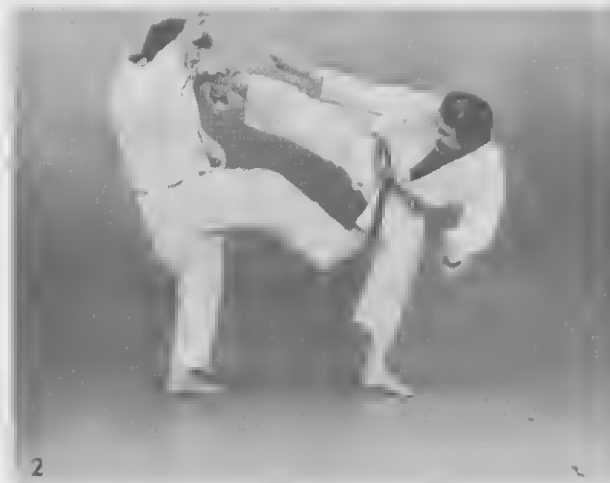
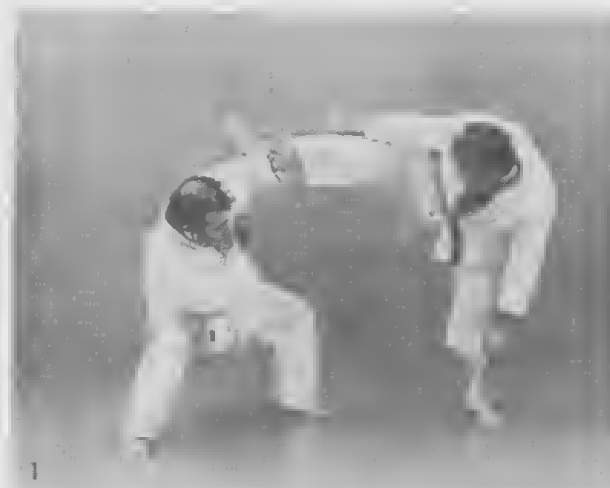
DEFENSE AGAINST A FRONT SNAP KICK

(1) As your opponent starts the kick, cross your arms at your wrists. (2) Block his attack by trapping his shin against your crossed arms. (3) Redirect the force of his kick so that his foot passes by your left side as you curl your left hand under his leg, trapping it in the bend of your left elbow. (4) Lunge forward and lift with your left arm to throw your opponent backward.



DEFENSE AGAINST A ROUNDHOUSE KICK

(1) As your opponent delivers the kick, bend your knees in a half-squat position and block his kicking leg with your left forearm. (2) Deliver a snap kick to his groin.





PRONE DEFENSE AGAINST KICKS

(1) As your opponent prepares to launch his attack, block his shin with the sole of your right foot. (2-3) Scramble away from him, keeping your left



foot prepared to block again if necessary. (4) Come to your feet with your left leg in a cocked position, ready to deliver a kick if he should attempt to attack again.



(A) An alternate technique can be used when your opponent has approached you, but hasn't yet lifted his foot to kick you. (B) Hook the toes of your right foot behind the ankle of his right foot and drive your left foot into his right knee. (C) Pull with your right foot and thrust your left foot into his knee to take him down to the floor.



PRONE CLOSE-QUARTER DEFENSES

It is possible you may find yourself in a prone position with an opponent on top of you or attempting to close distance on you. There are many defenses you can use to protect yourself and subdue your opponent.

Judo is at least fifty percent groundwork; chokes, arm bars, submission holds, pinning holds and counters. Because of the vast scope of techniques available to the accomplished judoka, no attempt will be made to cover all the possible tactics. The following techniques should be sufficient for most situations which may arise. And remember, even from a prone position, you may apply many of the techniques covered in previous chapters. By now, you should be able to recognize and capitalize on such opportunities.



1



2

RESTRAINING A GRAPPLING ATTACK

(1) Your opponent is bending forward in order to grapple with you. Thrust your feet between his legs, placing your insteps against the back of his knees as he leans forward. (2) As his momentum carries him forward, grab his arm or clothing with your right hand and place your left hand against his shoulder or chest. Lift your legs to bring his feet off the ground and rotate your body to toss him to either side.

PRONE DEFENSE AGAINST A PUNCHING ATTACK

(1) Your opponent has straddled you and is about to strike you with a punch. (2) Block the punch with your left forearm as you thrust your right hand across your chest to a point under his striking arm. (3) Continuing the outward motion of the block, slide your fingers down to grasp the top of his wrist and hook your right arm around the back of his elbow in an arm bar. By pushing with your left hand and pulling with your right arm, you can force your opponent face down onto the ground at your right side.



1



2



3



1



2



3

PRONE DEFENSE AGAINST A CHOKING ATTACK (Terminated With Your Opponent Placed In An Arm Bar)

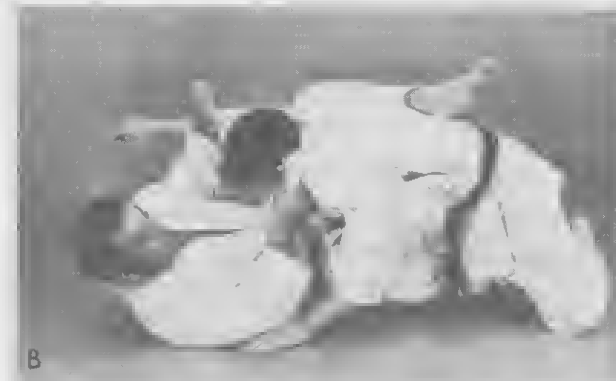
(1) Your opponent is reaching for your throat. (2) Permit his right hand to slide alongside your neck, and clamp it securely by pressing your shoulder and neck tightly together. At the same time, place your left hand against the back of his right elbow. Place your right hand on the back of your left hand to apply an arm bar. (3) Turn onto your right side and press down against his elbow, as you place your left knee on top of your hands for additional leverage. You may now keep him securely pinned for as long as necessary, or use the opportunity to break-up away for a follow-up technique.

ALTERNATE I (Terminated With Your Opponent Placed In A Choke Hold)

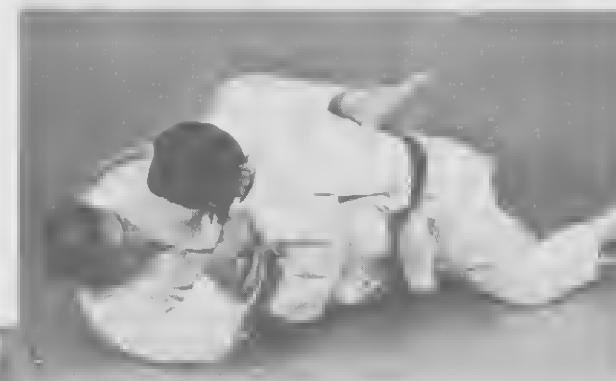
(A) As your opponent reaches for your throat, thrust your hands upward against the inside of his wrists to deflect his arms outward. (B) Place your left leg against his right rib cage. Grab his clothing at the right lapel and pull down firmly. (C) Slip your left hand under his chin and grab his collar as close to the back of his neck as you can. Place your thumb on the inside and your fingers on the outside of his clothing. (D) Release your grip with your right hand, thrust it under your left wrist as close to his neck as possible, and grab his collar with your right hand. Place your fingers inside and your thumb outside his clothing. You now have him in a highly effective choke hold. Pull your elbows firmly up and outward to apply choking pressure as you keep his body from moving with your legs.



A



B



C



D

Note: Be very careful when practicing this technique. Only a few seconds of pressure are needed to leave your partner unconscious. This technique clamps the collar against the carotid arteries, shutting off the blood flow to the brain.



A



B

ALTERNATE II

(Terminated With Your Opponent Placed In A Choke Hold)

(A) As your opponent reaches for your throat, draw your head and shoulders back and away, and place your left hand against the back of his right elbow. (B) Push his arm down across your right arm as you place your left leg across his back. (C) Clamp his right arm firmly against the inside of



C



D

your right elbow as you move your upper body closer to him. Reach around his neck with your left hand, and grasp his right lapel. (D) Keeping his right arm firmly trapped, roll onto your back and pull with your left arm to complete the choke.

SUMMARY

By now, you should have a basic knowledge of a number of self-defense techniques. If you have practiced them diligently, they should serve you well in emergencies.

If it is at all possible, join a self-defense class taught by a reputable and competent judo instructor. Professional instruction is generally inexpensive and it can be invaluable in sharpening your techniques, and developing speed and power.

In all honesty, we should point out that not all martial arts schools are reputable. Investigate before you sign up for a course. Talk with students as well as ex-students. Visit with the instructor. If he is reputable, he will be willing and anxious to answer your questions before you enroll.

Beware of high-pressure tactics. No true professional, dedicated sensei will resort to high-pressure sales. Judo and other martial arts have a high proportion of honest, competent men. Take the time to find them. It will save you money, time and disillusionment.

Whether you supplement your training with professional instruction or not, there are a few important points to remember in self-defense. In any threatening situation, try first to run away. Try to talk your way out of a tight spot. If you can do neither, but are reasonably sure you are in no immediate physical danger, give in. Give your assailant your money and fulfill his requests. If you have sized up the situation carefully and found you are in

extreme danger, attack hard and fast. If your first technique should fail, try another and another. Keep moving and attacking.

Above all, practice. If we seem to be continually stressing the importance of practice, it is merely because it is the most critical phase of self-defense.

Don't try to be fancy. A simple technique can be just as effective as a complicated one. It takes less time to deliver, and, if done properly, will solve your immediate problems quite well. Do not try to add to nor alter a proven technique without the advice and guidance of an accomplished instructor.

Use your spare moments to mentally rehearse your techniques. Professional athletes are continually creating mental situations and planning reactions to them. Then, when similar conditions present themselves in a game, the athlete already knows what he must do. Instead of a surprise, the condition comes as something of an instant replay in the mind.

And please, never broadcast your studies or your knowledge of self-defense. Your friends will consider you a bore, or someone just may challenge you. Like the gunfighter of the old West, there is always someone just a little faster, or a little more proficient than you.

In short, common sense and a lot of sweat are your first lines of self-defense. And if you never have to use these techniques, consider it a blessing, not a loss.

